

## FUTURE PROGRAMS

### EXHIBITIONS

**Enric Miralles & Carme Pinós** from Barcelona  
January 16 - February 10, 1990

**Bölles-Wilson** from London and Münster  
February 20-March 17, 1990

**Formalhaut** from Frankfurt  
March 27 - April 21, 1990

**Mel Chin** from New York  
May 1 - May 26, 1990

**Project Atlas: International Competition**  
June 5 - June 30, 1990

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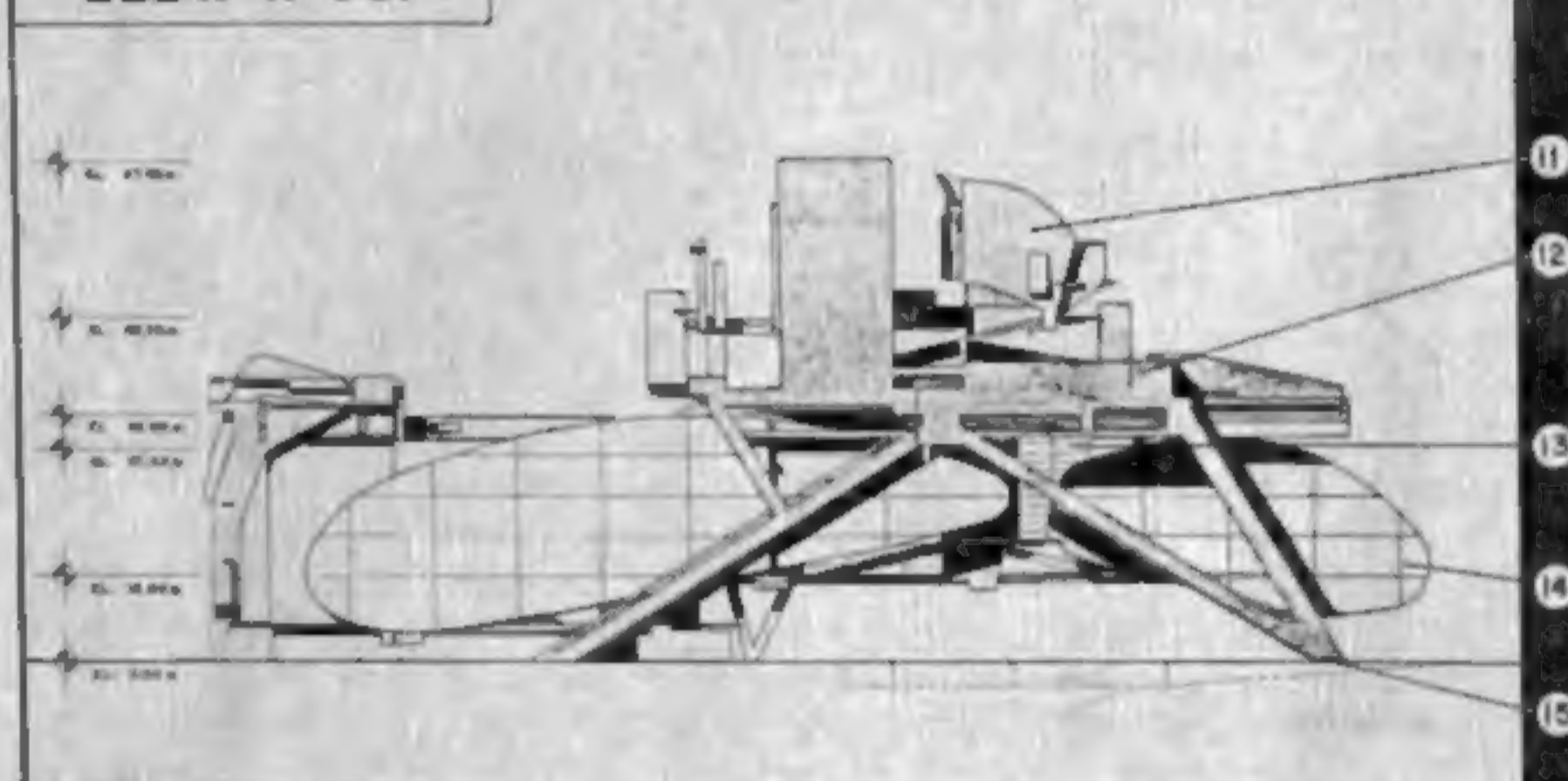
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Neil Denari, Tokyo Forum Competition, 1989.

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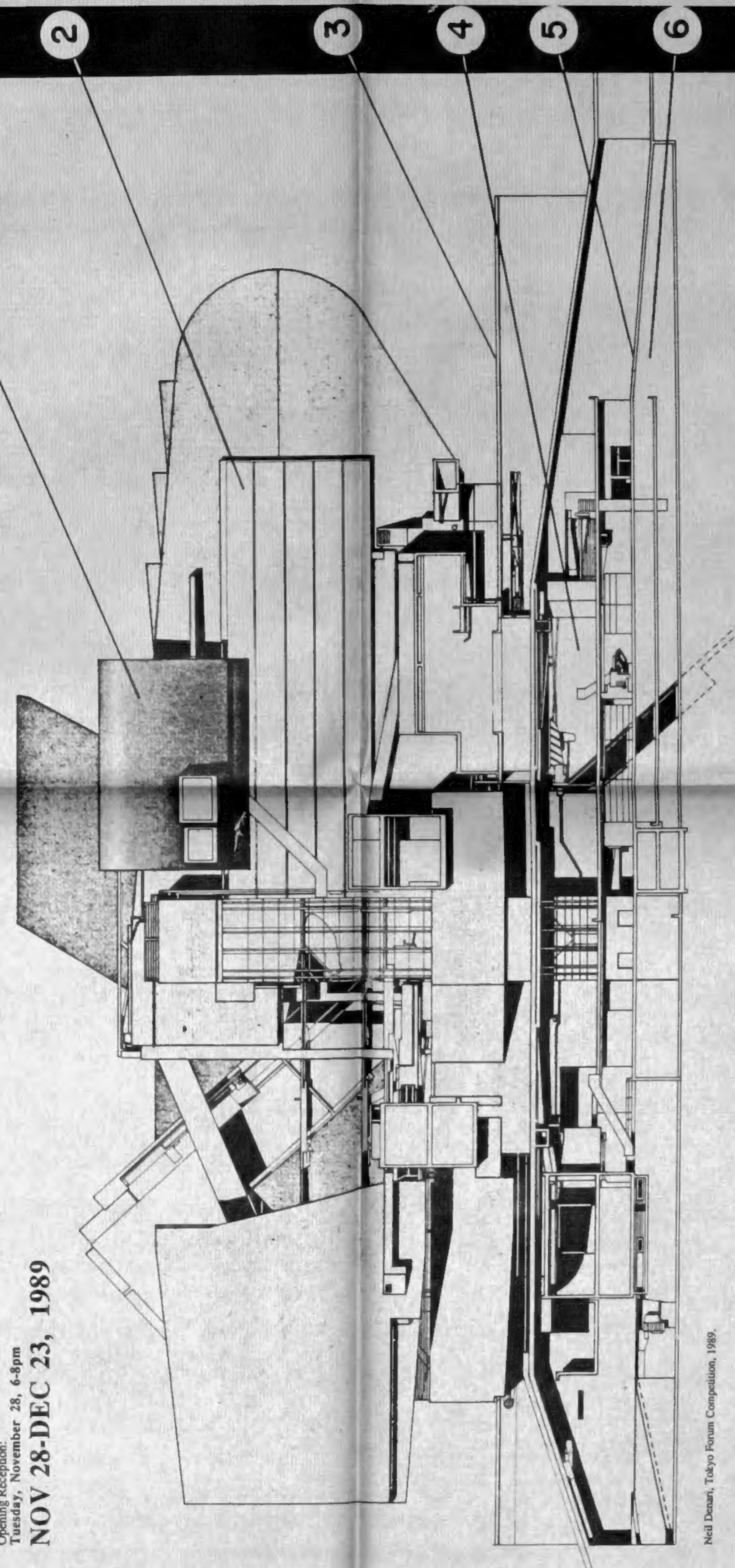
Neil M. Denari

COR-TEX/LOS ANGELES

Gallery Hours:  
Tues. 12-8pm, Wed.-Sat. 12-6pm

Opening Reception:  
Tuesday, November 28, 6-9pm

NOV 28-DEC 23, 1989



Neil Denari, Tokyo Forum Competition, 1989.

#### Discussion Program

Critical Issues in Public Art and Public Architecture  
#39 November 30  
Too Close: Cosmos Mechanicool

Moderator: Neil M. Denari

#40 December 5  
Table/Building/Landscape

Moderator: Allen Wexler

#41 December 12  
Object Lessons

Moderators: Robert Werthamer & Peter Franc

All discussions begin at 7pm and a \$3 contribution is requested.

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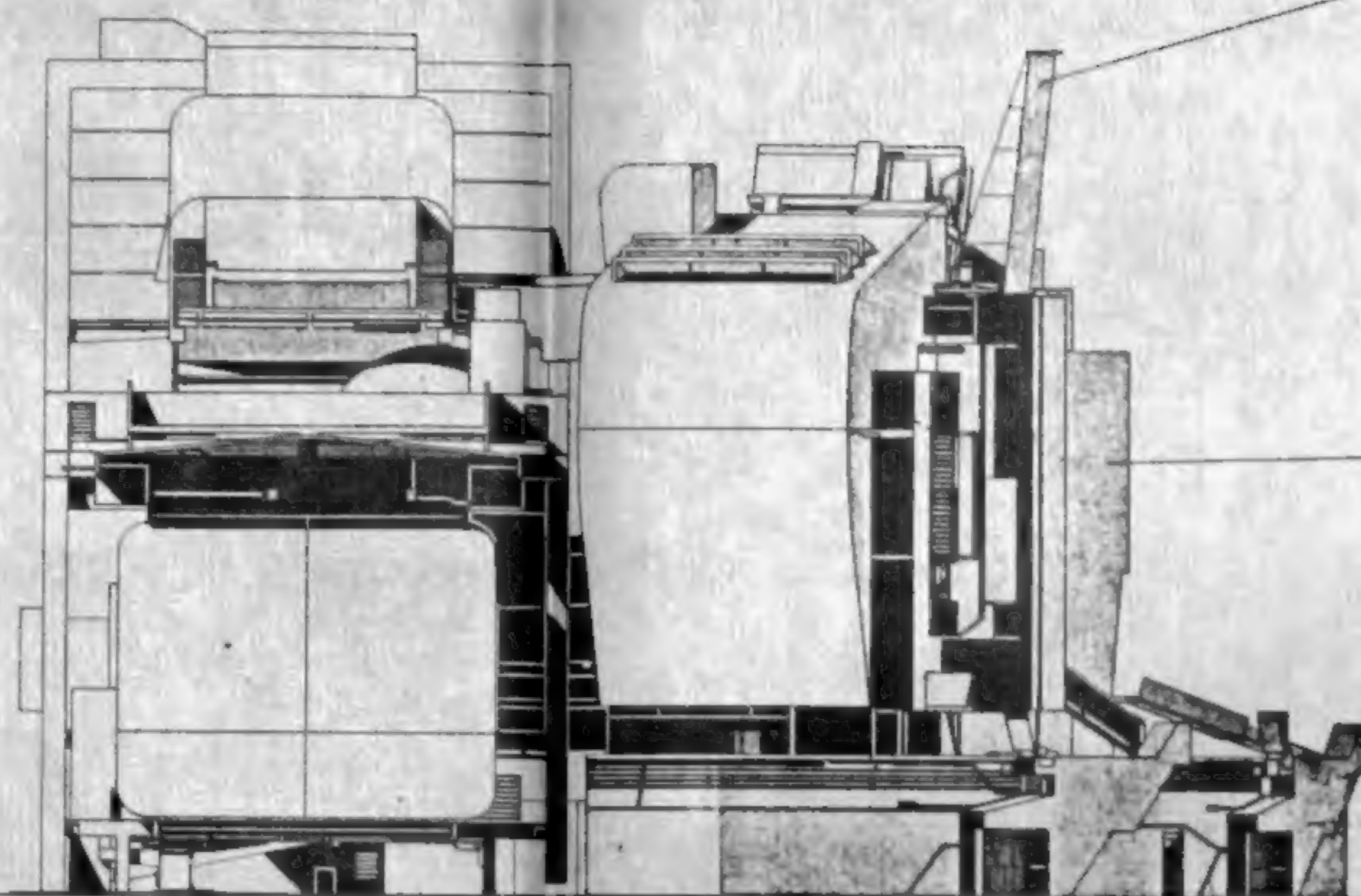
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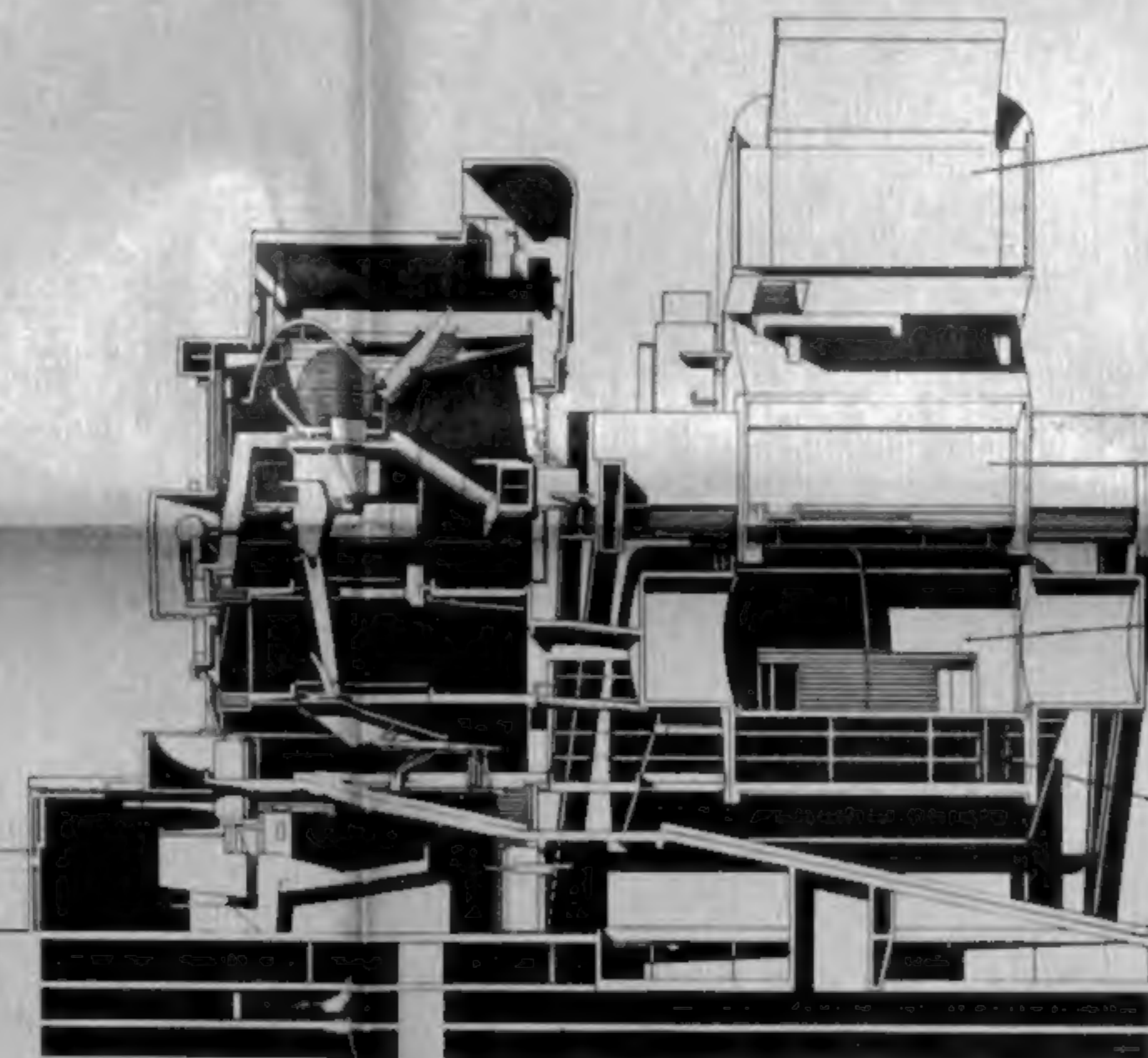
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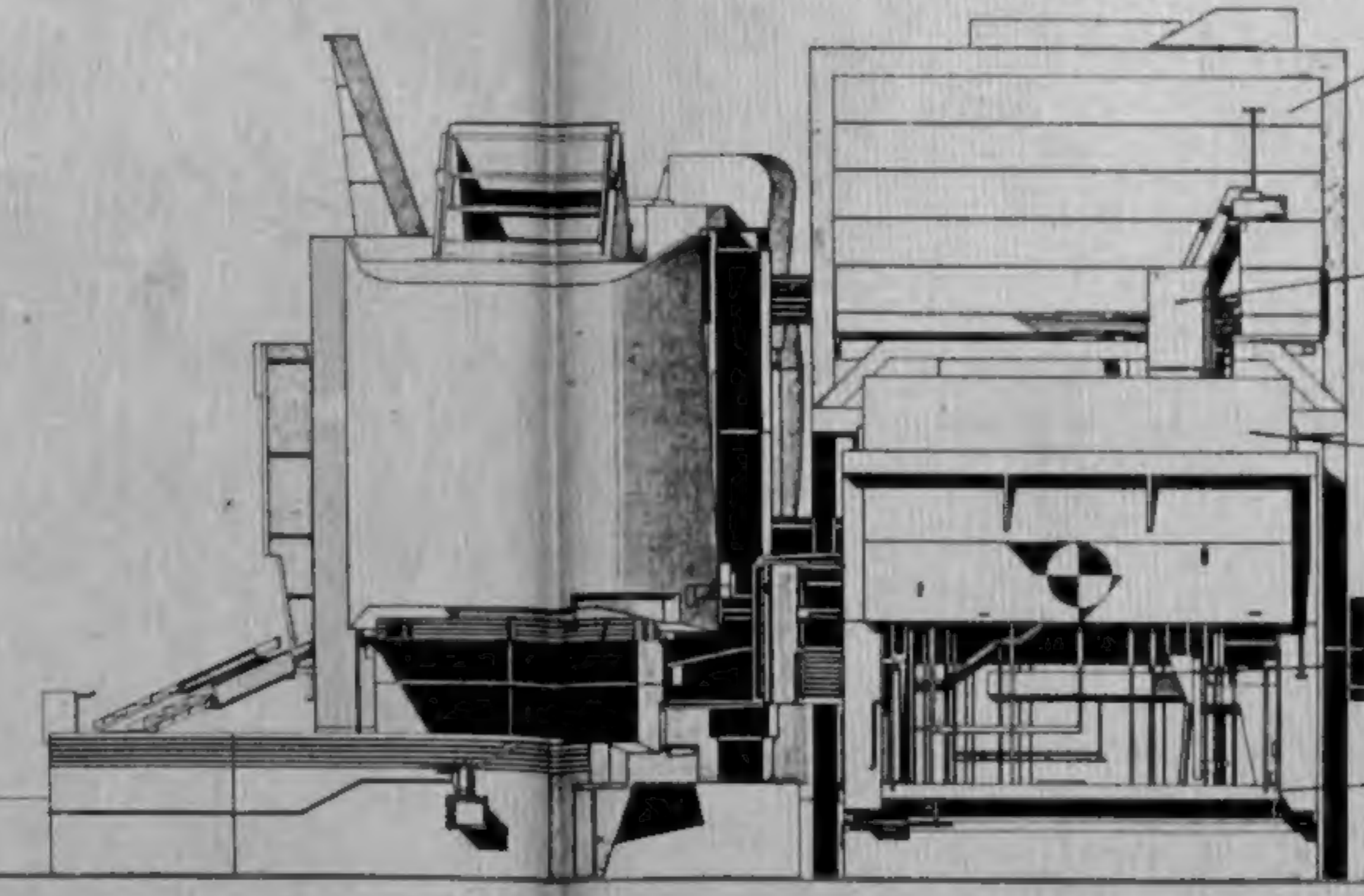
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Neil Denari, Tokyo Forum Competition, 1989.

## CURRENT PROGRAMS

### EXHIBITION

#### COR-TEX/LOS ANGELES

Neil M. Denari

*Too Close: Cosmos Mechanicool*

November 28-December 23, 1989

Wed.-Sat. 12-6pm, Tuesday 12-8pm

The work of COR-TEX has attempted to understand or question the relationship of science to technology and vice-versa. How do the physical laws of the (natural) world produce a need to respond technically? Is Architecture, as a physical object capable of rendering a response to this need and therefore capable of projecting new meanings about Universal conditions? And how are the presumed to be distinct worlds of the everyday and the scientific dissipated into one reality?

The projects produced by COR-TEX willingly and optimistically, but critically, enter into the new symbiosis between us and the Machine as a means of understanding technology as a continuous extension of our physical and psychological environment. The works persist in attempting to disregard the historical polarity between the natural and the artificial through a language of guided by technical know-how and social speculation.

The value of technology relative to its need and its status as a neutral condition prior to scientific engagement is qualified in each project and is studied alongside the actual expressiveness of the Architectural Object. In this, it is the proximity of the use and the legitimacy of the object to the externalized reading of it which projects a possible world view of the present condition. This world view may be considered to be both philosophical (and therefore using the question as a form of inquiry) and dogmatic (using technology as a certainty in order to establish the actual avenues of exploration).

For COR-TEX, technology is created as a self-conscious means to organize the world as it proceeds along an entropic path. The coming-to-terms with the negative charge of the environment produces great hope for a resistance to such degradation. Artificial Intelligence (the computer) is created toward a retrograde action against entropy, as an attempt to "learn" faster than we become ignorant. Thus, two time curves are plotted: one as decay or as the natural condition, and one as artificial recovery of that which is constantly being lost. At the end of any section of this graph, it is possible that one or the other line may not actually appear on the graph. It is against this graph that the works of COR-TEX are measured, finding a way to produce ONE line that is about some form of the progress of knowledge which aspires to the good.

--Neil M. Denari, November 1989

Neil M. Denari will speak at:

Columbia University/Wood Auditorium at Avery Hall....Wed., November 29/1pm

Parsons School of Design/25 E. 13th St., Rm 206.... Mon., November 27/12-30 pm

### DISCUSSION PROGRAM

Neil M. Denari

*Too Close: Cosmos Mechanicool*

November 30, 1989 7pm/\$3

Allan Wexler

*Table/Building/Landscape*

December 5, 1989 7pm/\$3

My typewriter sits in a "well-designed-dust-proof" cabinet under my work bench. Last year while building a model of "Wheel Chair Furniture" as a proposal for the DeCordova Museum Sculpture Garden, I accidentally drilled a hole through my work bench, below which sits my typewriter. The accident gives ideas, wakens us, makes us children again.

For "Wheel Chair Furniture" I placed wheels on the legs of a table and four chairs in order to make it transportable. Because of the specificity of the slope and land contours, each of the 20 wheels are different sizes, varying from 37" to 2" in diameter. These wheels make the furniture level so an apple won't roll off the table and the soup won't spill. Despite its image of portability, there is only one place on the earth's surface where this furniture will be perfectly horizontal. Other proposals: Two Chairs Carving a Path, Eye Contact Roof, Raised Earth Cast Walls, Earth Cast Table Top and Chair Cushions, Raised Shadows, Site-Specific Furniture, Four Chairs Connected to each Other, Table as Bridge, Table/Building whose Legs/Columns are placed in Deep Holes, Pyramid Poured Through Table, Floor Becoming Table, Building whose Windows Follow the Contour of the Landscape, Tables Flowing Down Hill, One Table worn by four People, One Table Worn by One Person, Chairs in one Building Controlled by Chairs in Another Building, Slanting Building with Level Floor, Too Large Table Cloth/Too Large Roof, Chairs Holding Up Building.

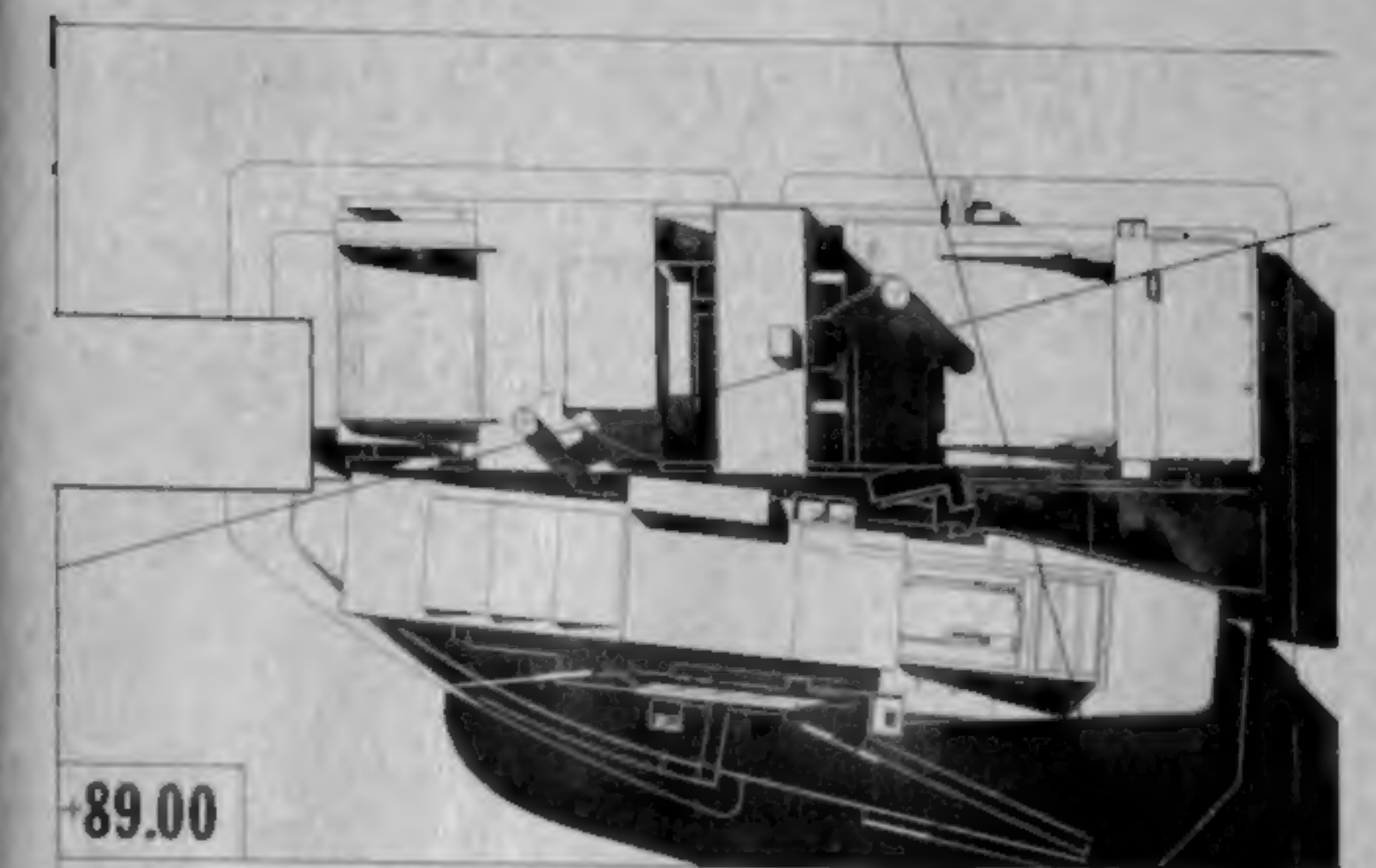
Robert Werthamer + Peter Franck

*Object Lessons*

December 12, 1989 7pm/\$3

Modernist and conceptual rhetoric has repeatedly attacked the sanctity of painting and sculpture nestled in the cloister of the art gallery. Walter Benjamin, writing in 1936 was ecstatic about the potential of photography to destroy the "aura" of the art object. Mass distribution of images through photographic and printed media would potentially prove the notion of "original" in art as elitist. Benjamin was reacting against art based on patronage where unique works could be owned and displayed within the sanctity of the church, salon, museum and private collection. Mechanical reproduction could allow art to become available to a broader public on a huge scale. What seems to have happened over the years, however, is that the image has become passive; we are unable to react with intelligible difference to one image from the next. Image tends to neglect the idea of context and removes us from reality because of the abruptness of its frame. What we see in the work of some artists and architects today is a renewed interest in the object and craft. Context and materiality and a search for an authenticity of experience contradict Benjamin's notions of how to achieve an art accessible to the public at large, but the arena of public space and public art is now the locus for very meaningful explorations by artists and architects.

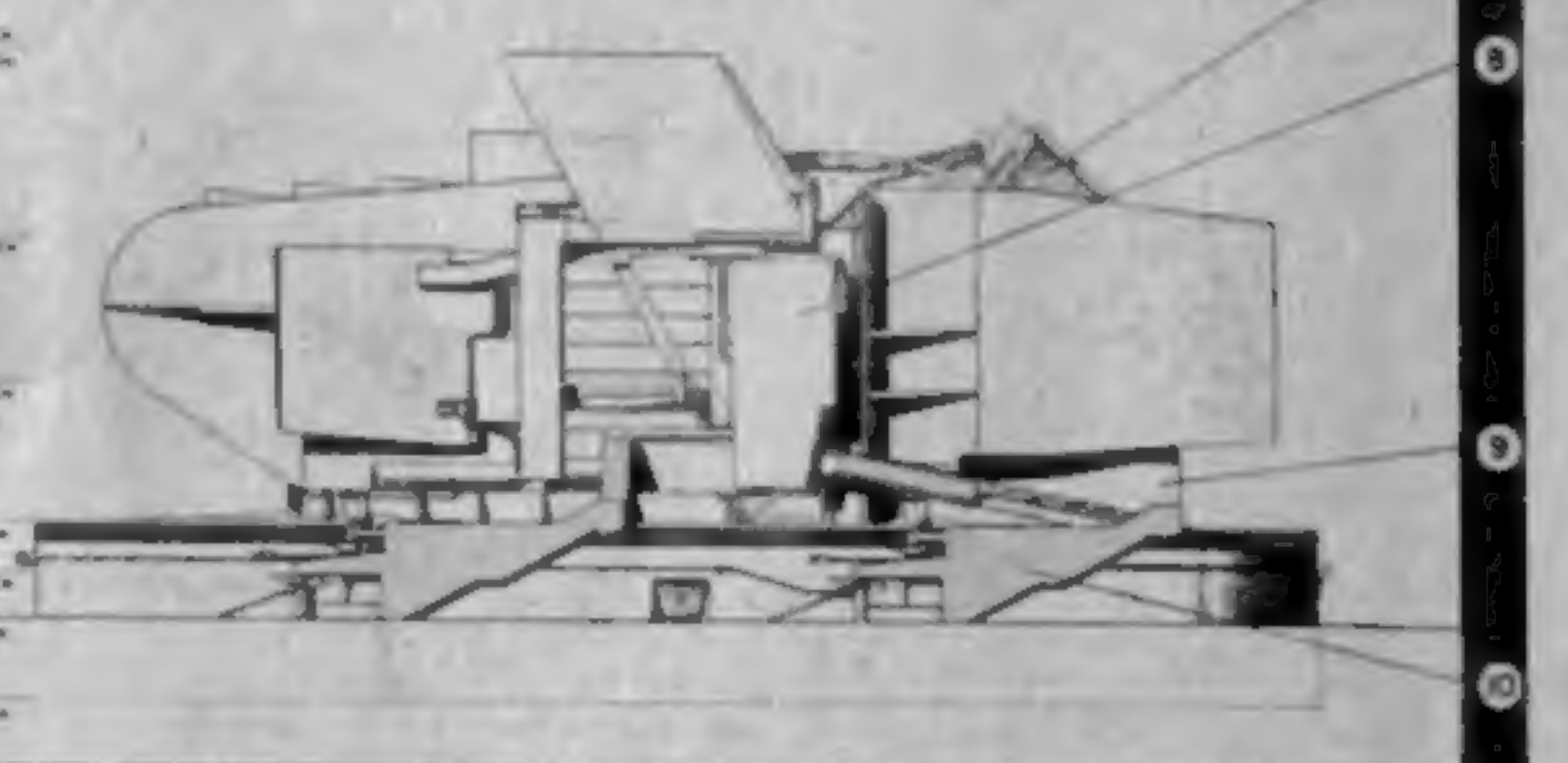
Conflicting obligations towards public accommodation and ideological commitments to challenging works of art provide a new context for new types of "objects" which are able to occupy space outside of the gallery and maintain a dialogue with aesthetic, conceptual and functional issues. What are these objects which serve as "art" and "utility" simultaneously? Why have artists become increasingly aware of fundamental architectural realities such as the programming of space, utility and design, and why are architects working increasingly in the realm of furniture design and sculptural installations?



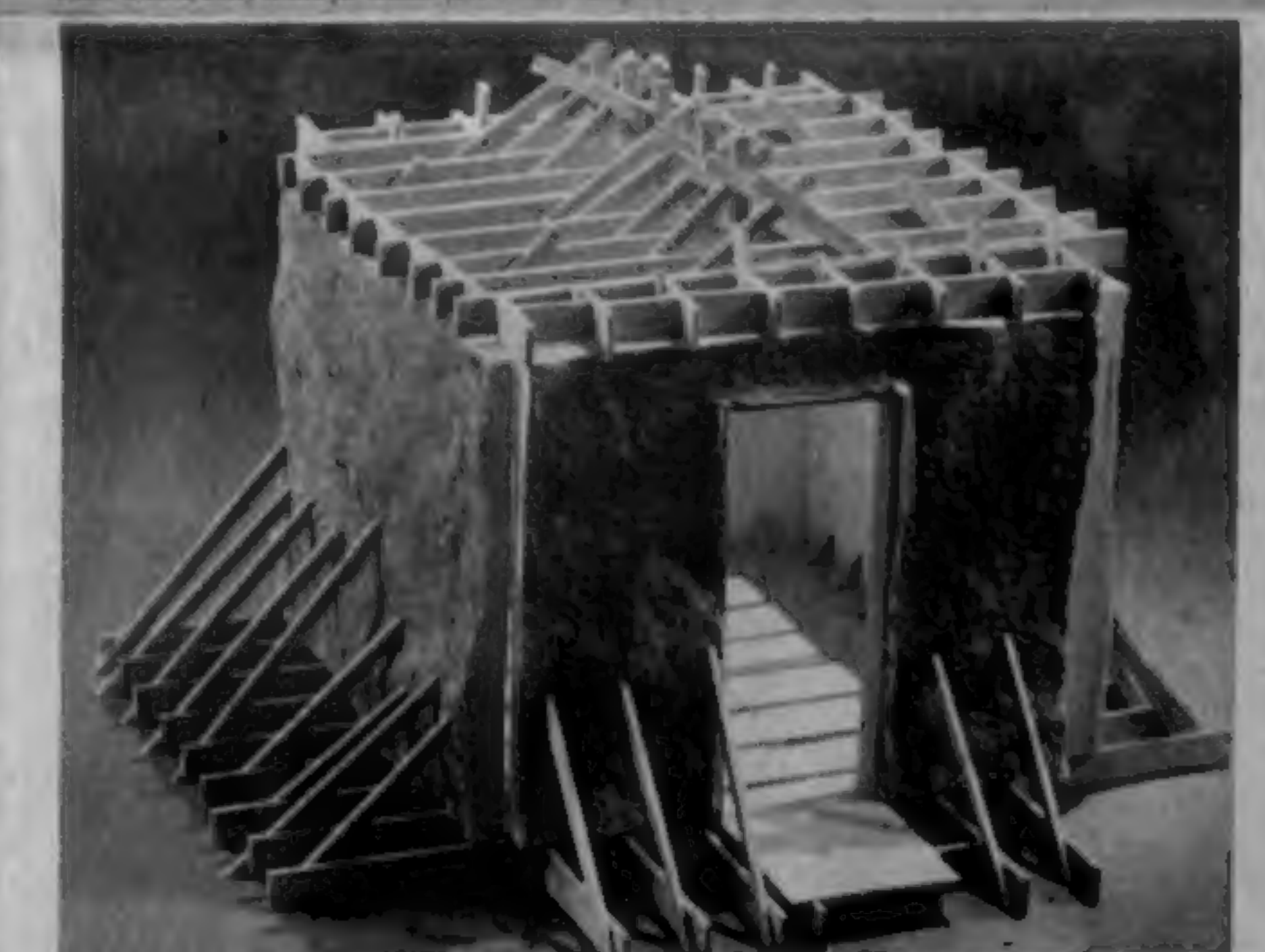
Neil Denari, Tokyo Forum Competition, 1989.

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Allan Wexler, Study Model for Suddah (Earth Cast Walls), 1988



Robert Werthamer/Peter Franck

